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ABSTRACT

This course of study was developed for high school students in the Defiance (Ohio) public schools who are talented and gifted in music, providing for an indepth and sequential development of skills and concepts. The program's philosophy stresses that, while the products of the arts are important, a need exists to emphasize the learning process as satisfying in and of itself. It focuses on sensitizing the whole person to the arts and to developing the imagination. Options in meeting the needs of gifted students in music include accelerated educational experiences in cluster groups within regular classrooms or in enriched music classrooms serving gifted children. A scope and sequence chart for grades 9 through 12 lists program and subject objectives for several components of a music theory/appreciation curriculum, covering pitch, duration, loudness, timbre, texture, form, style, and technical objectives. Methods of evaluating student progress are noted. (JDD)

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Black Swamp Arts Scene

Defiance City and County Schools

Course of Study
Talented and Gifted

Music

Grades Nine through Twelve

EC 302590

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INTRODUCTION

This Black Swamp Arts Scene Course of Study was developed for students who are talented and gifted in the visual and/or performing arts. It provides for an in-depth and sequential development of the skills and concepts involved within the arts discipline at hand. This growth will be greatly enhanced by regular use of the widely accepted teaching methods known to be suitable for talented and gifted students.

This course of study is not intended to be a prescribed route which all students must follow. Rather, it is meant to be a framework for learning the content included herein. It is assumed that the individual teacher will deliver specific learning prescriptions with flexibility and sensitivity to the mental and/or emotional needs of gifted learners. Neither the teacher nor the student is expected to use it in it's entirety or in one specific sequence.

COMMITTEE MEMBERS

Gwendolyn A. Boylan
Jo Ann Jennings
Marcus Neiman

PROGRAM PHILOSOPHY

The value of the visual and performing arts to society is the opportunity which exists to develop a literacy, a means whereby the individuals which make up the society are free to both experience and express humanity. While the products of the arts are important, a need exists to emphasize the learning process as satisfying in and of itself. The skills of both performance and production are essential. Included in the affective range of a person's nature are the attributes of caring, appreciation and acceptance of individual differences. Promotion of an environment which encourages self-esteem is not only desirable but required.

Our focus is, then, on sensitizing the whole person to the arts and to developing the imagination. As the arts cross cultural and societal boundaries, traditional subject matter is integrated. Common threads of knowledge and understanding connect diverse fields of study through arts programming. Thus, to provide opportunities for individuals to formulate questions, problems and goals related to life becomes our highest priority in the school environment.

PROGRAM GOALS

A. To provide enriched settings which encourage open-ended learning

B. To facilitate the development of a positive self-concept

C. To nurture, accept and strengthen creative behaviors

D. To increase the vital skills of problem solving

E. To gain an understanding of and facility with the communication through the arts

F. To groom students to be leaders by encouraging initiative and independence

G. To develop an understanding and appreciation of social cooperation and responsibility

H. To gain an understanding of school experiences as they relate to planning for future careers

I. To build enthusiasm for life-long learning

J. To increase understanding of "change" as a natural and manageable phenomenon

K. To be hopeful, joyous and capable in meeting the challenges in the future

DEFIANCE CITY SCHOOL DISTRICT PROGRAM PHILOSOPHY

1.1 General Philosophy of Education for Defiance City Schools

Education in the Defiance City Schools is based on the recognition of the dignity and worth of each individual, without discrimination on the basis of color, national origin, race, sex, religion, handicap or age. To this end, therefore, the Defiance City Schools believe:

A. That the primary mission of public education involves three tasks: first, to develop in each student the ability to communicate and to be communicated with; second, to acquaint the student with those facts, ideologies, and techniques upon which modern cultures have been built; and third, to foster in each student the desire to arrive at independent conclusions after an openminded consideration of all available information.

B. That the school has equal responsibility with the home, church, and community to point up and reinforce those moral, spiritual and patriotic values upon which our own culture has been built.

C. That the school can best fulfill this shared responsibility on an incidental basis rather than in formal classes designed specifically for this purpose, since every class presents many opportunities to effectively reinforce our own mores.

D. That life in a technological world requires continual and rapid readjustment and careful re-evaluation, but we believe that these necessary changes can best be made from a firm base if established human values.

1.2 Goals of Education for Defiance City Schools

A. To be continually aware of the educational needs of all members of the community and, insofar as financially possible, provide the means of fulfilling those needs.

B. To provide remedial work in the basics, particularly reading, for those students whose achievement is considerably lower than their grade placement.

C. To provide program in which each student may progress at his/her own rate and to the limit of his/her own abilities.

D. To provide a program which has stability and continuity, and at the same time, is amenable to experimentation and change.

E. To provide each student with competent assistance and advice in choosing a vocational goal.

F. To provide each student with experiences, examples and instruction which will assist and encourage the student to:

1. Live in harmony with others.
2. Recognize that all rights have responsibilities.
3. Recognize his/her own worth as an individual.
4. Develop self-discipline.
5. Adapt to inevitable social, environmental or vocational changes.
6. Develop satisfying uses for his/her leisure time.
7. Avoid economic pitfalls as a consumer.
8. Develop an appreciation of the fine arts.
9. Recognize the needs for continuous learning and self-improvement.
10. Become a responsible citizen.
11. Strive for economic independence.

DEFIANCE COUNTY SCHOOL DISTRICT PROGRAM PHILOSOPHY

With the development of the whole person as the ultimate objective of the public school system in the United States, and in Defiance County in particular, the County Board of Education believes that education should provide the intellectual, moral, social and physical opportunity that will instill critical thinking, integrity of character, emotional balance, curiosity, and appreciation for and of our society within each individual. These provisions should enable the educational processes to develop within individuals: initiative, self-reliance, ability to work with others, and a desire to seek the truth. Furthermore, education should develop within the individuals: a respect for authority, respect for other individuals, respect for the home, and a profound interest in the welfare of their own and their fellowman's moral and ethical behavior.

To attain these goals it is the responsibility of the school to provide the necessary training to develop basic skills. The school must help students develop attitudes so that desired intellectual, moral, social, and physical concepts will be attained. To do this, the curriculum must provide not only factual information, and a creative environment, but opportunities for students to apply acquired skills and concepts in ways that will be meaningful to them.

To teach the basic skills, develop creative attitudes, concepts, and judgements, the curriculum must be broad enough to provide the needs for both terminal education and education beyond the secondary level. To do this, subject matter, teaching techniques and methods must differ to meet the ability and interests of each student.

In order to approach these goals, the school must have educators whose interests coincide with these objectives. A professional educator must be one who is willing to gain knowledge and to maintain a profound interest in schools and students. The educator must be abreast of the latest methods and techniques of instruction through further reading and advanced study. He must then accept and apply techniques which help improve the educational environment. Cooperative efforts of all school districts must continue to be fostered to provide the best possible educational opportunities for the children of the three local school districts as well as the Defiance City and Hicksville Exempted Village Schools.

Finally, in order to obtain the support of the community, the philosophy of education must be interpreted to the citizens so that they understand what the school is attempting to accomplish for their children. The public school system cannot reach its objectives until the public is committed to supporting schools.

BLACK SWAMP ARTS SCENE
DEFIANCE CITY & COUNTY SCHOOLS

Music
Course of Study for Talented and Gifted

Implementation of Process Model

Educational Program

The following supportive services and experiences are some ways to serve students gifted in the visual and performing arts as part of the regular educational program. Black Swamp Arts Scene provides pre-, post-school, or Saturday options as well as regularly scheduled arts classes to satisfy the required number of minutes per week.

As stated in the Rule For School Foundation Units for Gifted Children (3301-51-15) E.2.1.e: Program eligibility shall reflect the criteria defined by the state rule determining eligibility. The gifted child shall receive a minimum of five hours per week of instructional services as defined in paragraph E.2.c. of the rule.

Black Swamp Arts Scene recognizes the following options:

1. Accelerated educational experiences:

   a. Advanced subject matter programs which may include the following:

      1) Honors bands, choirs, orchestras, or ensembles
      2) Music topic seminars, honors courses, or residencies
      3) Independent study and research
      4) Performing arts experiences, including theory or appreciation
      5) Mentorships, internships, and other intensive work with experts in a given field of study
      6) Concurrent enrollment at another school or training agency

   b. Guidance services might include the following:

      1) Personal/social awareness and adjustment
      2) Academic planning and performance
      3) Vocational and career awareness, investigation, and planning

2. Organizational option:

   a. Cluster grouping shall provide for full-time placement of two or more gifted children identified in accordance with state standards in the regular educational classroom. The classroom teacher will extend, replace, and/or supplement the regular school program by providing appropriate special instruction for the gifted child during the regular school day.

   b. Enriched music classroom shall serve gifted children identified in accordance with state standards on a part-time basis, and shall provide instructional services different from those normally provided in the regular classroom. The children shall have the opportunity to work at their level of ability and in their area of interest and to interact with other gifted children for at least part of the regular school day.

Black Swamp Arts Scene

Defiance City & County Schools

Course of Study for Talented and Gifted
Grades Nine through Twelve Music Theory

Key to Scope and Sequence Charts

A. The program objective will be listed.

B. Subject objectives will be listed and will be coded with a number and a point zero number designating the sub-objective.

C. Skill level for subject objectives:

I = Introduce
D = Develop
T = Test for Mastery
R = Reinforce/Maintain

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
PITCH				
1. The learner performs selected modes and all major, minor, chromatic, pentatonic, and whole-tone scales through the compass of the respective instrument	I	DTR	DTR	DTR
2. The learner analyzes and identifies tonal centers in transitional and modulatory passages	I	DTR	DTR	DTR
3. The learner aurally and visually identifies normal I-IV-V7-I harmonic progressions and secondary dominants	I	DTR	DTR	DTR
3.1 The learner composes short original compositions for instruments using traditional I-IV-V7-I progressions and secondary dominant chords				
3.2 The learner arranges and orchestrates short compositions (e.g., folk songs, Christmas carols), for traditional instrumental combinations				
3.3 The learner improvises for a familiar melody				
4. The learner aurally and visually identifies half and deceptive cadences	I	DTR	DTR	DTR
5. The learner aurally and visually identifies diminished seventh chords	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
PITCH				
6. The learner analyzes the chord structure or harmonic content of compositions that employ pandiatonic techniques	I	DTR	DTR	DTR
7. The learner identifies inversions, retrograde, and transpositional techniques used as variation techniques	I	DTR	DTR	DTR
7.1 The learner performs serial and pandiatonic compositions in large or small ensembles				
8. The learner identifies ethnic or national characteristics of pitch organizations in both Western and non-Western music	I	DTR	DTR	DTR
8.1 The learner performs aleatoric compositions that require originality and individuality				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
DURATION				
1 The learner individually performs all rhythm patterns encountered in the music performed	I	DTR	DTR	DTR
2. The learner detects and discusses rhythmic variations and rhythmic effects	I	DTR	DTR	DTR
3. The learner analyzes unmarked musical passages to determine the rhythmic and metric structure	I	DTR	DTR	DTR
4. The learner evaluates the expressiveness of a composition in terms of its rhythmic or durational structure	I	DTR	DTR	DTR
5. The learner describes how the durational scheme of a piece of music affects its form or expressive character	I	DTR	DTR	DTR
6. The learner describes musical selections in terms of their rhythmic complexity	I	DTR	DTR	DTR
6.1 The learner experiments with polymeters by combining two or more pieces with different or contrasting meters				
7. The learner identifies the historical period or ethnic origin of a composition through an analysis of its durational structure	I	DTR	DTR	DTR
7.1 The learner independently sets and maintains a tempo in compositions representing a variety of historical periods and genres				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
DURATION				
8. The learner describes how composers have imitated natural or man-made rhythms in their compositions	I	DTR	DTR	DTR
9. The learner discusses tempo relationships in works consisting of multiple movements (suite or symphony)	I	DTR	DTR	DTR
9.1 The learner employs augumentation, diminution, and inversion in improvising or composing original variations on known melodies				
9.2 The learner develops rhythmic variations for familiar melodies or themes				
9.3 The learner creates original compositions based solely on rhythmic motives and schemes				
9.4 The learner conducts appropriate patterns to demonstrate sensitivity to beat, accent, meter, changing meters, rhythmic patterns, syncopation, rubato, and other aspects of duration				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
LOUDNESS				
1. The learner traces in a general way the historical uses of dynamics in the major style periods of Western music	I	DTR	DTR	DTR
2. The learner describes appropriate dynamic practice for a composition representing a specific genre, historical period, or national style	I	DTR	DTR	DTR
3. The learner discusses and compares the use of dynamics by various composers and in various historical periods, genres, and national styles	I	DTR	DTR	DTR
3.1 The learner performs compositions, applying an understanding of dynamic characteristics of a particular period, composer, or style				
3.2 The learner applies knowledge of dynamic characteristics of various composers, periods, and genres in preparing solo or ensemble performances				
4. The learner indicates where the additions or alterations of dynamic marks are not appropriate in a particular edition or musical selection	I	DTR	DTR	DTR
4.1 The learner performs in solo and ensemble settings demonstrating the use and sensitive control of dynamics				
5. The learner traces in a general way the historical uses of dynamics in the major style periods of Western music	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
LOUDNESS				
6. The learner describes appropriate dynamic practice for a composition representing a specific genre, historical period, or national style	I	DTR	DTR	DTR
7. The learner discusses and compares the use of dynamics by various composers and in various historical periods, genres, and national styles	I	DTR	DTR	DTR
7.1 The learner performs compositions applying an understanding of dynamic characteristics of a particular period, composer, or style				
7.2 The learner applies knowledge of dynamic characteristics of various composers, periods, and genres in preparing solo and ensemble performances				
8. The learner indicates where the additions or alternations of dynamic marks are and are not appropriate in a particular edition or musical selection	I	DTR	DTR	DTR
8.1 The learner performs in solo and ensemble settings, demonstrating the use and sensitive control of dynamics				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
TIMBRE				
1. The learner analyzes the timbral structure of a piece and describes how it affects the expressive character of the piece	I	DTR	DTR	DTR
1.1 The learner creates compositions using combinations of timbres to express preconceived ideas or structures				
2. The learner discriminates among tone colors of voices or instruments appropriate to any performance practice, genre, or type of ensemble	I	DTR	DTR	DTR
2.1 The learner performs music of various composers and national schools with appropriate tone quality				
3. The learner identifies tone colors appropriate to perform the music of various composers and nationalities through the analysis of recorded examples	I	DTR	DTR	DTR
4. The learner determines and explores the influence of electronic music on contemporary instrumental compositions	I	DTR	DTR	DTR
4.1 The learner experiments with electronically produced sounds and prerecorded tape in original compositions				
4.2 The learner employs a variety of timbres, both traditional and original in composing original works				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
TIMBRE				
5. The learner analyzes the relationships and purposes of nontraditional sounds	I	DTR	DTR	DTR
5.1 The learner composes, notates, and performs compositions combining traditional tone colors and non-traditional sounds (e.g., electronically produced or environmental sounds)				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
TEXTURE				
1. The learner describes how texture changes contribute, in contrast, variation, and development in a composition	I	DTR	DTR	DTR
2. The learner traces in a general way the historical uses of texture in the major style periods of Western music	I	DTR	DTR	DTR
3. The learner traces the progress of polyphonic voices through a composition noting limitations, thematic fragments, motives, or other variation techniques	I	DTR	DTR	DTR
3.1 The learner composes and performs compositions based on the use of imitative figures				
3.2 The learner employs imitative figures in improvisations and original compositions				
3.3 The learner composes and performs original rounds and canons				
3.4 The learner experiments with serial techniques as an approach to counter-point				
3.5 The experiments with tone clusters, quartal harmonies, and other devices to create different textures				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
FORM				
1. The learner analyzes the key structure of compositions as it pertains to formal structure	I	DTR	DTR	DTR
2. The learner traces thematic or rhythmic devices through the sections or movements of cyclical forms	I	DTR	DTR	DTR
3. The learner analyzes and determines the structure of forms such as sonata-allegro, rounded binary, or passacaglia	I	DTR	DTR	DTR
3.1 The learner diagrams or charts the formal structure of traditional or serial compositions describing the effect of the basic components on the form				
3.2 The learner devises tone rows and composes and performs original or folk themes in traditional or invented formal structures				
3.3 The learner experiments with composing in traditional or invented forms using entirely original material				
4. The learner analyzes serial compositions to detect direct or altered statements of tone rows and identifies the variation techniques employed	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
STYLE				
1. The learner identifies and describes the function of melodic embellishments	I	DTR	DTR	DTR
1.1 The learner accurately performs melodic embellishments with or without notation				
2. The learner identifies and prescribes the resolution of appoggiaturas, suspensions, and other nonchord dissonances	I	DTR	DTR	DTR
2.1 The learner performs appoggiaturas and other dissonances from notation				
3. The learner associates various compositional techniques with specific composers and historical periods	I	DTR	DTR	DTR
4. The learner aurally and visually discriminates and labels characteristic compositions from any style period or genre	I	DTR	DTR	DTR
4.1 The learner interprets, performs, and conducts large and small ensembles applying knowledge of style of a variety of periods, composers, nationalities, or genres				
5. The learner describes the types of expressive marks and the degree to which such marks would be used in a piece by a given composer	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
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	9	10	11	12
STYLE				
6. The learner differentiates between expressive marks originally provided by the composer and those supplied by the editor	I	DTR	DTR	DTR
6.1 The learner performs music adhering to authentic expressive marks and disregarding inappropriate additions to the score	I	DTR	DTR	DTR
7. The learner analyzes the complete score of a work to understand its stylistic requirements	I	DTR	DTR	DTR
8. The learner compares the stylistic authenticity of a transcription with the original version				
8.1 The learner transcribes or arranges a composition written in one style to a contrasting style				
8.2 The learner arranges a period piece of music or a part of such a piece in a contemporary style				
9. The learner analyzes a recorded version of a work to glean ideas for his/her own stylistic interpretation of the work	I	DTR	DTR	DTR
9.1 The learner performs a wide variety of musical styles, striving for authentic interpretation				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
STYLE				
10. The learner describes period styles in terms of the diversity of styles that emerge in any broad historical period	I	DTR	DTR	DTR
11. The learner describes the alteration of classical and romantic tendencies in period styles	I	DTR	DTR	DTR
12. The learner correlates classical and romantic tendencies in music with the historical and artistic trends of a given period	I	DTR	DTR	DTR
13. The learner describes how the technical and aesthetic principles of a given composer influenced his/her creativity	I	DTR	DTR	DTR
14. The learner analyzes and compares two or more compositions by a given composer and indicates the stylistic characteristics they have in common	I	DTR	DTR	DTR
15. The learner describes significant innovations and contributions that composers have made to the art of music	I	DTR	DTR	DTR
16. The learner identifies instances where the styles of given composers deviate from the styles of the period in which they live	I	DTR	DTR	DTR
17. The learner describes the evolution of a composer's style from early to late works	I	DTR	DTR	DTR
18. The learner aurally identifies a composition as belonging to a given period of a composer's life	I	DTR	DTR	DTR
18.1 The learner performs compositions representing different output stages of a composer's creativity				

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
R = Reinforce/Maintain

	9	10	11	12
STYLE				
19. The learner identifies a portion of a composer's work as belonging to a given "sub-style" within a given historical period	I	DTR	DTR	DTR
20. The learner identifies important works by a composer that summarize a style, deviate from an established style, or establish a new style	I	DTR	DTR	DTR
21. The learner describes how the technical skills of individual composers influence their approaches to composition	I	DTR	DTR	DTR
22. The learner identifies and describes the techniques composers have employed to capture the style of some other country or people	I	DTR	DTR	DTR
22.1 The learner creates accompaniments and original works that reflect the style of music of different peoples and regions				
23. The learner describes how the collective characteristics of a given people tend to foster nationalistic traits in their music	I	DTR	DTR	DTR
24. The learner classifies music according to various categories	I	DTR	DTR	DTR
25. The learner aurally distinguishes between authentic renditions and distortions of the music of a given people or region	I	DTR	DTR	DTR

Scope and Sequence

Talented and Gifted Grades Nine through Twelve, "Music Theory/Appreciation"

I = Introduce; D = Develop; T = Test;
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	9	10	11	12
TECHNICAL OBJECTIVES				
1. The learner aurally and visually identifies and performs all articulations, combinations of articulations and blends of articulations	I	DTR	DTR	DTR
2. The learner conducts a large or small ensemble in a public performance	I	DTR	DTR	DTR
3. The percussionist aurally and visually identifies and performs all 26 snare drum rudiments and all compound strokes in traditional rudimental style, plus back sticking	I	DTR	DTR	DTR
4. The strings demonstrate proficiency in all bowings, all positions appropriate to the respective instrument	I	DTR	DTR	DTR
5. The learner performs as principal or coaches the performance of small ensembles under the supervision of a teacher	I	DTR	DTR	DTR

EVALUATION

Students will be evaluated regularly at pre-determined intervals on a continuing basis that may include oral, written and performance or display methods. The assessment method selected will be the most appropriate for evaluation of the specific objective. Both the affective and cognitive domains will be included in the evaluation. In the cognitive domain, attainment of factual information may be measured by written or oral exam by the student, including objective questions and/or essays, summative papers, discussions or presentations, on an individual basis or in small groups. In the affective domain, student attitude inventories, self-evaluation and teacher or observer ratings may be used to measure performance quality, portfolios, displays and presentations.